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CATALOGUE

OF

Mr. H. W. DERBY'S

COLLECTION OF PAINTINGS

OF THE

French, German, and Belgian Schools.

Among the Paintings are choice examples by the following RENOWNED ARTISTS:

KAULBACH — GALLAIT — MERLE — ALFRED STEVENS — BOUGUEREAU, — VAN MARCKE — CHAPLIN — ROUSSEAU — MARÉCHAL — ED. FRÈRE — WILLEMS — BARON LEYS — KOLLER — KOEKKOEK — TROYON — TASSAERT — LAFON — RICHTER — BILLET — BRETON — DIAZ — ZIEM — DESGOFFE — VOLTZ — ACHENBACH — GUDE — CABANEL — JACQUE — BOUTIBONNE — FROMENTIN — BAUGNIET — HOFF — &c., &c, &c.

THIS, THE MOST

IMPORTANT AND VALUABLE COLLECTION OF PAINTINGS

EVER BROUGHT TO THIS COUNTRY, WILL BE SOLD AT AUCTION WITHOUT LIMITATION OR RESERVE, BY

MESSRS. LEAVITT, STREBEIGH & CO.,

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ON

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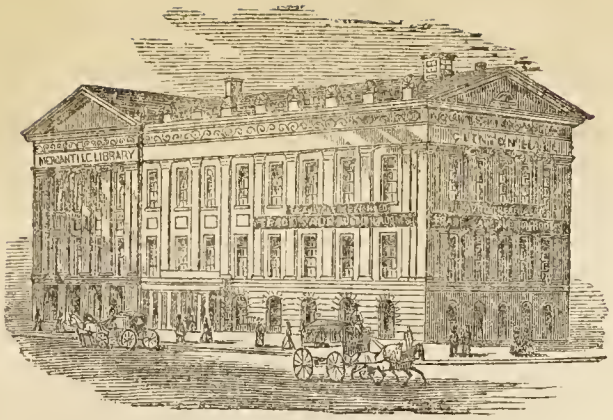
AT 7½ O'CLOCK EACH EVENING.

TERMS OF SALE.

A sufficient deposit will be required from all purchasers, at the option o the Auctioneer. It shall apply to all goods purchased at this sale. Al purchases must be paid for within twenty four hours from the day of Sal or the deposit will be forfeited and the sale annulled, or the goods resol for account of purchaser, at the option of the Auctioneer.

N. B.—All the Paintings in this Catalogue are elegantly framed, and th frames will be sold with the Paintings without extra charge.

Parties unable to attend the Sale can have their orders to purchase faitl fully executed by the Auctioneers.



CATALOGUE.

AMEDEE ROSIER,

Pupil of Coignet and Durand-Brager.

1 Harbor of Venice.

A very bright and careful study.

CHARLES EDWARD DESHAYES, Paris.

Pupil of M. Sénéquier.

2 On the Seine.

An afternoon effect, gray in tone and characteristic.

ÉMILE LAMBINET, Versailles.

Medals, 1843, 1853, and 1857.
Chevalier of the Legion of Honor, 1867.

3 Landscape.

A good specimen of this artist's broad manner of treatment.

NICOLAS OCTAVE TASSÆRT, Paris.

Medals, 1838, 1849, and 1855.

4 The Unfortunate Family.

A picture of merit, and expressive of fine feeling. There is but one other example by this artist in this city, and that is in the Suydam collection, belonging to the National Academy of Design.

JOSEPH CARAUD, Cluny.

Medals, 1859, 1861, and 1863.

Chevalier of the Legion of Honor, 1867.

5 Refreshments for the Picnic.

One of his most pleasing works, beautiful in color, and the figures gracefully drawn.

PHILIPPE FRANCOISE SAUVAGE, Paris.

Pupil of Ed. Frère.

The Young Mother.

A home picture.

ACHILLE ZO, Bayonne.

Medal, 1868.

7 Street Scene, Cairo.

A fine example, and interesting as a scene drawn from life in Egypt.

PHILIPPE FRANCOISE SAUVAGE, Paris.

Pupil of Ed. Frère.

8 Hands Off.

CHARLES EDWARD DESHAYES, Paris.

Pupil of M. Sénéquier.

9 Landscape.

A pleasant and tender effect from nature.

GUSTAVE BRION,
Medals, 1855, 1859, 1861 and 1867 (E. U.)
Chevalier of the Legion of Honor, 1863.
Medal of Honor, 1868.

10 The Bowling Alley.

An admirable work, full of vigorous qualities of drawing, and fine in its effect of light and shade.

PIERRE BILLET, Paris.
Pupil of M. M. Breton.

11 The Card Players.

A remarkably strong work. As a delineation of character it is very expressive, full of the feeling of Erskine Nicol.

PHILIPPE FRANCOISE SAUVAGE, Paris.
Pupil of Ed. Frère.

12 The Housemaid.

A careful interior.

MLLE. PAULINE BOURGES, Ecouen.

13 The Crossing Sweeper.

The pose and expression of the figures very spirited and lifelike.

ALFRED GUÉS, Montargis.

14 The Listeners.

A beautiful example, brilliant in color and admirably composed. The only picture by this artist in this collection.

M. ARNOUX, Paris.

15 Mother and Children.

A charming scene, drawn from domestic life.

COMPTE-CALIX, Lyons.

Medals, 1844, 1857, 1859, and 1863.

500 16 The Unwelcome Visitors.

The expression of apprehension displayed in the face of the mother at the open door as she guards her child from the sight of the passing gipsy is admirably portrayed. The picture is one of the best from the easel of this fine artist.

ÉMILE VAN MARCKE, Sevres.

Medals, 1867 and 1869.

17 Cattle.

1200

One of the finest cattle pictures ever imported, and wonderful in its expression of vigorous and active animal life. This artist received successively three medallions at the three last Expositions. He is allowed to be the finest animal painter of our day, since the death of Troyon, who was his master.

WILLIAM ADOLPHE BOUGUEREAU, Paris.

Prize of Rome, 1850, Medal 1855, 1857, and 1867, (E. U.)

Chevalier of the Legion of Honor, 1859.

2 10 18 The Return.

This superb painting and its companion, No. 19, represented the artist, among other works, in the exhibition of 1867.

WILLIAM ADOLPHE BOUGUEREAU, Paris.

Prize of Rome, 1850, Medals 1855, 1857, and 1867, (E. U.)

Chevalier of the Legion of Honor, 1869.

2 10 19 The Departure.

HENRI CHARLES ANTOINE BARON, Besançon.

Medals, 1847, 1848, 1855, and 1867.

Chevalier of the Legion of Honor, 1859.

20 Afternoon in the Garden.

325

A good example. The works of this artist rank high among the connoisseurs of this country and Europe.

A. SIEGERT, Dusseldorf.

21 The Young Mother.

A carefully painted picture of a home subject.

HIDDEMANN.

22 The Examination.

F. S. VOLTZ, Munich.

23 Landscape and Cattle.

A grand example of cattle painting, by an acknowledged master art, not only the cattle but the landscapes are charmingly rendered. There is a great breadth of treatment and the attitudes are strikingly truthful.

BLAISE DESGOFFE, Paris.

Medals, 1861 and 1863.

24 Still Life.

A very fine specimen of this accomplished artist's work, and acknowledged by good judges to be one of the best in the country.

FLORENT WILLEMS, Belgium.

Medals, 1844, 1846, 1855, and 1867 (E. U.)

Medal of Honor, 1864.

Chevalier of the Legion of Honor, 1853.

Officer of the Legion of Honor, 1864.

25 At the Window.

A perfect gem, possessing all of the magical qualities in color and beauty of finish which have rendered the works from this artist's easel so famous.

HENRY CHARLES ANTOINE BARON, Bensaçon.

Medals, 1847, 1848, 1855, and 1867.

Chevalier of the Legion of Honor, 1859.

26 Royal Favors.

The action of the figures is very graceful, and as a study of color the composition is alone entitled to more than ordinary consideration.

VICTOR JOSEPH CHAVET.

Medals, 1853, 1855, and 1857.
Chevalier of the Legion of Honor, 1859.

27 An Artist's Studio.

A beautiful interior of an artist's studio.

JULES WORMS, Paris.

Medals, 1867, 1868, 1869.

28 The Careful Servant.

A fine specimen, and interesting picture. The high finish and and expression in this picture are remarkable.

JACQUES ÉMILE LAFON, Paris.

Medal, 1843, Chevalier of the Legion of Honor, 1867.

29 Modesty.

ED. FRÉRE, Paris.

Medals, 1851, 1852, and 1855.
Chevalier of the Legion of Honor, 1855.

30 Interior, with Figure.

A beautifully drawn and painted cottage interior, and considered one of the best of this artist's pictures.

LOUIS EUGENE ISABEY, Paris.

Medals, 1824, 1827, and 1855.
Chevalier of the Legion of Honor, 1832.
Officer of the Legion of Honor, 1852.

31 The Duel.

One of his best works, very fine in color and drawing; exemplified particularly, in the delineation of the figures in vigorous action.

THEO. ROUSSEAU, Paris.

Medals, 1845, 1848, and 1855.

Chevalier of the Legion of Honor, 1852.

32 Landscape, Neighborhood of Barbizon, on the Borders of the Forest of Fontainebleau.

The works of this artist, now deceased, are of great value, and but rarely offered at public sale. The great merit of this picture may be appreciated without a description. He died in 1868. *This renowned painter formed, in conjunction with Eug. Delacroix, Decamps, Jules Duprè, Troyon, Corot, and Diaz, the great French School. All the noted painters of our time, whether French or of other nationalities, are really pupils of these great masters; either by having directly received lessons from them, or from having unconsciously profited by their noble works. Rousseau resided almost through his whole life at Barbizon, near Fontainebleau.*

HANS FREDERIC GUDE, Christiania.

Medals, 1855, 1861, and 1867 (E. U.)

33 Landscape.

The broad and expressive handling of this work is masterly.

IGNACE ESCOSURA, Paris.

Pupil of Gerome.

34 The Unfriendly Pets.

A picture finished with all the smoothness and perfection of miniature painting, and equal to any painting by his master Gerome, or of Messonier.

ALBERT PASINI, Italy.

Medals, 1859, 1863, and 1864.

Chevalier of the Legion of Honor, 1868.

35 Arab Encampment

A fine delineation of Arab tent life.

.ES NOEL, Paris.

Medal, 1853.

36 Street Scene with Fountain.

JULES NOEL, Paris.

Medal, 1853.

37 Church Interior.

This and No. 36 are both highly effective specimens of Architectural Painting.

TH. FRÈRE, Paris.

Medals, 1848 and 1865.

38 The Caravan.

TH. FRÉRE, Paris.

Medals, 1848 and 1865.

39 On the Nile.

NARCISSE BERCHÈRE, Etampes.

Medals, 1859, 1861, and 1864.

40 Oriental Scene.

A very carefully painted, and true picture.

NARCISSE BERCHÈRE, Etampes.

Medals, 1859, 1861, and 1864.

41 Halt of the Caravan.

A grand representation of Oriental scenery.

CHARLES ÈMILE JA[illegible] ris.

Medals, 1861, 1863, [illegible]

Chevalier of the Legion of Honor, 1867.

42 Spring.

One of his important pictures, beautiful in drawing and color and possessing the admired qualities of a study from nature. A more faithful study of animal life than this, was perhaps never put on canvas.

LADISLAS BAKALOWICZ, Paris.

Pupil of the Academy of Fine Arts, Varzovie.

43 The Miniature."

FELIX ZIEM.

Medals, 1851, 1852, and 1855.

Chevalier of the Legion of Honor, 1857.

Resided ten years in Venice.

44 The Grand Canal, Venice.

A picture that can hardly be excelled in those gorgeous qualities of color peculiar to this eminent artist.

CHARLES PECRUS, Limoges.

45 Reading the Novel.

A good example of this artist's work; very highly finished and effective.

LADISLAS BAKALOWICZ, Paris.

Pupil of the Academy of Fine Arts, Varzovie.

46 The Reflection.

LADISLAS BAKALOWICZ, Paris.
Pupil of the Academy of Fine Arts, Varzovie.

47 In Full Dress.

Both this and No. 46 are perfect specimens of the style and finished elegance of this popular artist.

EUGENE FICHEL, Paris.
Medals, 1857, 1861, and 1869.

48 The Connoisseurs.

One of the most richly finished of this painter's works.

LADISLAS BAKALOWICZ, Paris.
Pupil of the Academy of Fine Arts, Varzovie.

49 The Introduction.

A remarkable example; beautiful in color and finish.

EUGENE FROMENTIN, Paris.
Medals, 1849, 1857, 1859 and 1867 (E. U.)
Chevalier of the Legion of Honor, 1859.
Officer of the Legion of Honor, 1869.

50 Canal near Cairo. View of Pyramids in the Distance.

A very soft and charming effect from nature, exquisite in its gray tones and general purity of color. The works of this master are very rare in this country, although ranking among the very highest in his own.

ANTOINE-EMILE PLASSAN, Paris.
Medals, 1852, 1857, and 1859.

51 The Toilet.

A charming little picture.

JOSEPH ATHANASE AUFRAY, Paris.

Pupil of M. Barrias.

52 Children in the Snow.

EUGENE FICHEL, Paris.

Medals, 1857, 1861, and 1869.

53 The Lunch.

Another highly finished specimen of this artist.

HENRI-CHARLES ANTOINE BARON, Besançon.

Medals, 1847, 1848, 1855, and 1867.

Chevalier of the Legion of Honor, 1859.

54 The Court Jester.

An effective group, painted with all the care and richness peculiar to this artist.

F. S. VOLTZ, Munich.

55 Landscape and Cattle.

An exquisite picture, very bright in color and full of light. A perfect gem.

LOUIS GALLAIT, Belgium.

Medals, 1835 and 1848.

Chevalier of the Legion of Honor, 1848.

56 The Troubled Conscience.

A splendid representative work. The works of this great artist are now so highly appreciated in Europe, that probably this example will be the last one offered for sale by public auction in this country.

[A]RÉCHAL.

Medal, 1853.

[L]egion of Honor, and widely known by the mag-
which he has executed through all Europe.

57 C[olumbus] in Chains on board his

[R]ecent Pastelles, by MARÉCHAL, are acknowledged
b[y] t only the master-pieces of this great artist, but to
b[e] execution to anything ever produced in this re-
n[o] Both of these productions are already of world-
v[i] the Paris and London Expositions they not only
c[a] r the author, but were among the most admired
c[o] oncourse of artists and art judges from all parts of
t[h] the attempts of many noblemen to obtain posses-
s[i] the property of Prince Napoleon.

In his representation of Columbus, the painter has selected the important episode in the life of that great man when he is being conveyed in chains from St. Domingo to Spain. The story may be thus briefly told: In the year 1500 Columbus, who had been acting as Governor of the Spanish Colonies in America, was summarily suspended by Don Francisco de Bobadilla, who had been sent out by Ferdinand and Isabella to investigate the affairs of the Colonists. Treachery among the officers and followers of Columbus had paved the way for his enemies at home, who lost no opportunity of injuring him in the estimation of the two Sovereigns; but the orders given to Bobadilla did not by any means contemplate the severe measures which he arrogantly enforced immediately on his arrival at St. Domingo. Instead of investigating the causes of the dissensions which existed among the Spaniards, in a spirit of justice, he at once accepted the false and vindictive statements of the traitorous officers, being determined only upon one point: the speedy downfall of Columbus. The latter bore the ignominy which had so unjustly befallen him with the grand repose and dignity which so marked his character, and submitted patiently to the insults which were heaped upon him, and which he felt confident would be amply atoned for when he should have the opportunity of explaining his course to their Majesties, face to face. Washington Irving thus describes the interesting incident which forms the subject of Maréchal's great work:

"The Caravel set sail early in October, bearing off Columbus shackled like the vilest of culprits, amidst the scoffs and shouts of a miscreant rabble, who took a brutal joy in heaping insults on his venerable head, and sent curses after him from the shores of the island he had so recently added to the civilized world. Fortunately the voyage was favorable, and of but moderate duration, and was rendered less disagreeable by the conduct of those to whom he was given in custody. The worthy Villejo, though in the service of Fonseca (Bishop Fonseca, the enemy of Columbus), felt deeply moved at the treatment of Columbus. The master of the Caravel, Andreas Martin, was equally grieved. They both treated the Admiral with profound respect and assiduous attention. They would have taken off his irons, but to this he would not consent. 'No,' said he, proudly, 'their majesties commanded me by letter to

submit to whatever Bobadilla should order in their name; by their authority he has put upon me these chains; I will wear them until they shall order them to be taken off, and I will preserve them afterwards as relics and memorials of the reward of my services.' 'He did so,' adds his son Fernando; 'I saw them always hanging in his cabinet, and he requested that when he died they might be buried with him.' "

58 Galileo in his Observatory.

This second Pastelle represents the great Galileo reclining in his observatory, telescope in hand, his note-books scattered around him, as he gazes in deep thought through an open window at the starry firmament. Galileo Galilei was born at Pisa, February 15th, 1564. Devoted to the study of mathematics from his early youth, he became a professor of that science at Pisa, and afterwards at Padua, but devoted the greater part of his life to astronomical studies and observations. He invented a telescope of extraordinary power, and was the first who applied it to the study of the Heavens, by means of which he made many wonderful discoveries—among them the four satellites of Jupiter. Becoming a convert to the Copernican system, Galileo strongly advocated the theory of the earth's revolution, in opposition to the accepted opinions of the Church. For this he was twice tried by the Inquisition for heresy, condemned to recant and to cease his teachings; but

"Man convinced against his will
Is of the same opinion still,"

and Galileo, while forcedly recanting his opinion of the earth's rotation, to save his life, left behind him his immortal protest: "E pur muove"—"Still it moves."

CHARLES EDWARD BOUTIBONNE, Paris.

Medal, 1847.

59 Shall I Marry Again?

925

Superbly finished, and one of his best works.

NARCISSE DIAZ, Bordeaux.

Medals, 1844, 1846, and 1848.

Chevalier of the Legion of Honor, 1851.

60 Blindman's Buff.

425

Very spirited, and a fine specimen of this artist's work, remarkably rich in color.

DAVID De NOTER, AND WILLEMS.

61 Still Life and Figure.

A rich picture, finely studied and finished, with the wonderful truthfulness to nature of both these artists.

CHARLES CHAPLIN, Paris.
Medals, 1851, 1852, and 1865.
Chevalier of the Legion of Honor, 1865.

62 Young Girl Bound by Cupids.

Considered one of his best paintings which are now in this country. A most important, beautiful and effective picture, one of the most attractive and admired in the collection.

OSWALD ACHENBACH, Dusseldorf.
Medals, 1859, 1861, and 1863.
Chevalier of the Legion of Honor, 1863.

63 Landscape Park Scene.

A fine example, large and bold in its handling, and great as a representative work.

EDMOND CASTAN, Toulouse.
Pupil of M. Girard.

64 The Baby's Toilet.

A pleasant domestic scene, most beautiful in drawing and color, and remarkably true to nature.

FRITZ.

65 Faggot Gatherers in Winter.

JEAN EMILE RENIE, Paris.
Pupil of Th. Rousseau, and N. Diaz.

66 Landscape near Fontainebleau.

A fair specimen of the work of the most accomplished pupil of the great landscape painter, Rousseau.

E. VERBOECKHOVEN, AND ROFFIAN.

67 Landscape and Cattle.

The combined works of these noted painters are rare, and always coveted by art collectors.

ROBBE.

68 Landscape and Sheep.

An admirable specimen of this great cattle painter's work, and finished with more than ordinary care.

ADOLPH WEISZ, Hungary.

Pupil of Jalabert.

69 At the Font.

One of the most interesting works in the collection. A painting of remarkable beauty and feeling.

CHARLES FRANCOISE DAUBIGNY, Paris.

Medals, 1848, 1853, 1855, 1857, 1859, and 1867 (E. U.)

Chevalier of the Legion of Honor, 1859.

70 The River Seine at Villerville.

A very strongly treated effect from nature, and characteristic of the powerful manner and breadth of handling of this great artist.

CHARLES BAUGNIET, Brussels.

Pupil of Willems.

71 The Difficult Answer.

One of the finest among the medium sized works in the collection. In its graceful grouping of figures and exquisite finish, it is acknowledged to be the best work from the artist's easel now in this country.

LADISLAS BAKALOWICZ, Paris.

Pupil of the Academy of Fine Arts, Varzovie.

72 Cardinal Richelieu and his Nieces.

One of the best and most important pictures of this artist to be found in this country.

FELIX ZIEM, Brussels.

Medals, 1851, 1852, and 1855.

Chevalier of the Legion of Honor, 1857.

73 Drawing the Seine.

A fine example, characteristic of, and worthy of the great Belgian school of art, of which this artist is one of the leading members.

LEON CAILLE.

74 The First Ride.

A beautiful and effective picture.

PERROT.

75 Street Scene.

P. LINDER.

76 The Unwelcome Visitor.

Second Evening's Sale.

LADISLAS BAKALOWICZ, Paris.

Pupil of the Academy of Fine Arts, Varzovie.

80 The Page.

CHARLES DESIRE HUE.

Pupil of Robert Henry and Cavaud.

81 The Surprise.

Two gracefully drawn and painted figures.

EDMOND CASTAN, Toulouse.

Pupil of M. Girard.

82 Good News.

A fine picture of domestic life, admirably painted.

PIERRE AUGUSTE COT.

Pupil of Coignet, Cabanel, and Bouguereau.

83 The Flower Gatherer.

An important picture. The figure of the maiden is very graceful and carefully studied. The surroundings of forest, foliage, rocks and gathered flowers are exquisitely introduced.

PHILIPPE FRANCOISE SAUVAGE, Paris.

Pupil of Ed. Frère.

84 The Young Shoemakers.

A good picture—worthy of coming from the easel of this celebrated master.

FERDINAND CHAIGNEAU, Bordeaux.

Pupil of Picot.

85 Sheep, with Figures.

TROYON.

86 Cattle.

The works of this artist are nearly all gathered into private collections, and therefore very rarely sold by auction. This picture is unquestionably one of the best examples in this country. The display of masterly ability in the drawing and painting of the cattle is superb.

C. FORTIN, Paris.

Pupil of Horace Vernet.

87 The Careful Mother.

HENRI CHARLES ANTOINE BARON, Besançon.

Medals, 1847, 1848, 1855, and 1867.

Chevalier of the Legion of Honor, 1859.

88 Playing with the Butterflies.

A highly-admired specimen of this artist.

CHARLES PECRUS, Limoges.

89 The Jewel Case.

JACQUES EMILE LAFON.

Medal, 1843, Chevalier of the Legion of Honor, 1867.

90 Louis XVII. in Prison at the Temple, guarded by the bloody Simon.

A subject of Historical interest, and a fine representative work of this noted painter.

LEON DANSAERT, Brussels.

Pupil of Ed. Frère.

91 Inn Scene.

LEON PERRAULT, Poitiers.

Pupil of M. Picot, Medal, 1864.

92 Reflection.

CARL HOFF, Dusseldorf.

93 The Unexpected Return.

This magnificent picture is probably one of the most attractive works in the collection. It is exceedingly rich in color, and the figures are drawn and grouped in attitudes of remarkable grace and beauty. The painter is a leading representative of the celebrated Dusseldorf school.

JOSEPH CARAUD, Cluny.

Medals, 1859, 1861, and 1863.

Chevalier of the Legion of Honor, 1867.

94 The Convalescent.

A true picture of life, most admirably treated in tone and expression.

RODOLPHE KOLLER, Zurich.

Pupil of the Academy of Dusseldorf.

95 The Marriage of an Austrian Archduke.

A very fine specimen of the works of this artist which are very rare in this country. In composition and color it is unquestionably one of the richest in the whole collection.

VICTOR JOSEPH CHAVET.

Medals, 1853, 1855, and 1857.

Chevalier of the Legion of Honor, 1859.

96 Writing the Letter.

A pleasing subject finely worked up.

XAVIER De COCK, Belgium.

Medal, 1857.

97 Landscape and Figures.

ALFRED STEVENS, Brussels.

Medals, 1853, 1855, 1867 (E. W.)

Chevalier of the Legion of Honor, 1863.

Officer of the Legion of Honor, 1867.

98 Meditation.

A picture of rare merit. Although very quiet in its qualities of color, yet it possesses many of the great points which are so strikingly exemplified in this great Belgian painter's works.

LEON DANSAERT, Brussels.

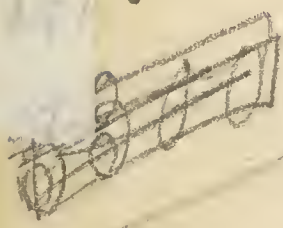
Pupil of Ed. Frère.

99 The Squire's Visit.

Admirably painted and true to nature.

BARON HENRY LEYS, Belgium.
Medal, 1846, Grand Medal of Honor, 1855.
Medal of Honor, 1867, (E. U).
Chevalier of the Legion of Honor, 1847.
Officer of the Legion of Honor, 1867,

100 The Message.



A rare example by Belgium's greatest painter, now deceased. This picture is believed to be the only genuine work by the late Baron Leys now offered for sale either in Europe or this country. In the competition for this painting connoisseurs have an opportunity which may never be offered again. There are but two pictures by Leys, other than this, now owned in this country, one is in the collection of Mr. Belmont, and the other that of Mr. Probasco, of Cincinnati.

EMILE LAMBINET, Versailles.
Medals, 1843, 1853, and 1857.
Chevalier of the Legion of Honor, 1867.

101 Landscape.

One of his most striking works, and shows with marked power this artist's broad and effective manner of treatment.

H. J. BURGERE.

102 The Young Convalescent.

This little cabinet picture, together with its companion, 103, *is a work of merit, much admired.*

H. J. BURGERE.

103 The Young Nurse.

CHARLES PECRUS, Limoges.

104 Lady and Page.

JOSEPH CARAUD.

Medals, 1859, 1861, and 1863.

Chevalier of the Legion of Honor, 1867.

105 The Inquisitive Maid.

A most interesting picture which tells its story at once. The figure is most beautifully drawn and colored.

EMILE LECOMTE VERNET, Paris.

Medals, 1846 and 1863.

Chevalier of the Legion of Honor, 1864.

106 Greek Girl.

One of this great painter's most admired works. The figure is drawn and painted with great feeling.

EUGENE FICHEL, Paris.

Medals, 1857, 1861, and 1869.

107 Playing Backgammon.

HENRI CHARLES ANTOINE BARON, Besançon.

Medals, 1847, 1848, 1855, and 1867.

Chevalier of the Legion of Honor, 1859.

108 Learning to Dance.

PHILIPPE FRANCOISE SAUVAGE, Paris.

Pupil of Ed. Frère.

109 Domestic Duties.

ANTOINE EMILE PLASSAN, Bordeaux.

110 Taking a Nap.

E. HILDEBRANDT.

111 Marine. Launching the Boat.

50

CHARLES PECRUS, Limoges.

112 Feeding the Dog.

200

PAUL LEYENDECKER, Paris.
Pupil of Gerome.

113 The Game of Chance.

155

MLLE. PECQUEUR.

114 The Toilet.

260

E. FORMSTECKER.

115 The Letter.

150

JOHN LEWIS BROWN.

116 The Noon-day Halt.

350

A little gem, exhibiting this artist's remarkable brilliancy of color.

E. RICHTER.

117 Interior—Meditation.

950

A fine work, in which a beautiful effect of light is rendered with marvellous power, and details given with great richness and truthfulness.

ED. FRÉRE, Paris.

118 Interior, with Figures.

350

The fidelity and truth as a study, as shown in this little picture is beautiful as well as interesting.

NARCISSE DIAZ, Bordeaux.

Medals, 1844, 1846, and 1848.

Chevalier of the Legion of Honor, 1851.

119 Venetian Lady and Child.

A fine study of costume and figures.

B. C. KOEK KOEK.

120 Landscape. Castle on the Rhine.

One of his best examples, finely expressed in drawing and color

CHARLES PECRUS, Limoges.

121 The Toilet.

F. JACOVACCI, Rome.

122 The Connoisseurs.

In composition, color, and drawing, this is an excellen picture.

TSCHAGGENY.

123 Landscape—Sheep and Figures.

A superb specimen of sheep painting, superior to Verboeck hoven. The texture of the wool is delineated with great skill.

J. VEYRASET.

124 The Market Woman.

J. MAROHN.

125 Jealousy.

EUGENE FICHEL, Paris.
Medals, 1857, 1861, and 1869.

126 Throwing Dice.

Effective in drawing and coloring. 210

LADISLAS BAKALOWICZ, Paris.
Pupil of the Academy of Fine Arts, Varzovie.

127 The New Book. 105

LEOPOLD SERRA.

128 The Musician. 150

A charming cabinet picture; extremely effective both in drawing and coloring.

CHARLES PECRUS, Limoges. 100

129 Feeding the Parrot.

300

WILLIAM ADOLPHE BOUGUEREAU, Paris.
Prize of Rome, 1850, Medals 1855, 1857, and 1867, (E. U).
Chevalier of the Legion of Honor, 1859.

130 The Harvester. 4000

One of his latest pictures, as it left the artist's Studio only on the 1st of last September. It is a very fine example, and worthy of this great artist's name.

PAUL GUIGON, Villars.
Pupil of Loubon.

131 Landscape. South of France.

CESAR DE COCK, Belgium.
Medals, 1867 and 1869.

132 Landscape. South of France.

MILLER.

133 Ariadne.

A copy on ivory, executed with rare refinement and beauty.

LEON DANSAERT, Brussels.
Pupil of Ed. Frère.

134 The Smoker.

A good picture, characteristic of the artist.

J. A. AUFRAY, Paris.

135 The Upset.

LEON DANSAERT, Brussels.
Pupil of Ed. Frère.

136 Boon Companions.

JULES BRETON, Paris.
Medals, 1855, 1857, 1859, 1861, and 1867 (E. U.)
Chevalier of the Legion of Honor, 1861.
Officer of the Legion of Honor, 1867.

137 The Potato Harvest.

A large and important work. The figures are drawn and painted with great strength. This is one of the largest pictures by this artist now in this country, and since its first exhibition has attracted great attention from connoisseurs.

LADISLAS BAKALOWICZ, Paris.
Pupil of the Academy of Fine Arts, Varzovie.

138 The Inquisitive Page.

This painting has attracted great attention by its beauty, of color and great truthfulness to nature.

MEYER VON BREMEN.

139 Industry.

H. MERLE, Paris.
Medals, 1861 and 1863.

140 The Young Washerwoman.

One of the most valuable works in the whole collection, and doubtless equal to any specimen of this artist in this country.

LOUIS LASSALE, Paris.
Medal, 1847.

141 The Pets.

LOUIS LASSALE, Paris.

142 Feeding the Rabbit.

AUGUSTE ANASTASI, Paris.
Medals, 1848, and 1865.
Chevalier of the Legion of Honor, 1868.

143 Landscape.

The tone of this picture is excellent. It is a charac'eris'ic exam ple of this artist's work.

TROYON.

144 Landscape, Cattle and Sheep.

Another fine specimen of this great painter, quite as effective a No. 86.

LEON VICTOR DUPRE, Limoges.

145 Landscape and Sheep.

The sheep in this picture are admirably painted, and the atmospheric effect is expressed with fine feeling.

ULYSSE.

146 The Knotty Question.

A highly interesting little picture, both in character and treatment.

LADISLAS BAKALOWICZ, Paris.

147 Striking the Bell.

WILHELM VON KAULBACH.

Medals, 1855. Grand Medal of Honor, 1867 (E. U.)
Chevalier of the Legion of Honor, 1855.
Officer of the Legion of Honor, 1867.

148 Maternal Affection.

A charming work, combining the splendid drawing, rich color, and impressive manner of this great master of modern art.

THEO. FRÈRE.

149 Oriental Home on the Nile.

J. PATROIS.

150 First Grief.

E. Le POITTERNI.

151 The Housekeeper.

F. de BRACKELEAR.

152 Stealing Apples.

L. V. BILLOTTE.

153 The Fatherless Home.

D. HUNTINGTON.

154 Landscape—White Mountains.